PUBLICATIONS.

company appeared in this historical and romantic drama. In five acts the story of the repentant Magdalen really revolves about the betrayal and death of Christ. He is the shadowy protagonist continually spoken of referred to by the characters of the piece; yet he is never seen. Therefore no exception can be taken to the introducion of this sacred theme; indeed, in the West the play met with clerical approval and this is all the more remarkable: the West is both the bakeoven of new religions and the merciless upholder of the old.

The author, Dr. Paul Heyse, is a venerable Berlin playwright, who wrote a "Francesca da Rimini" as long ago as 1852. However, it is with his novel "Kinder der Welt that he first won fame and cosmopolitan recognition. The new drama is rather onventional in form and diction, and unless played with speed could not fail to drag, but in the English version there are many speeches eliminated, while Mrs. Fiske's intense methods and velocity of utterance carried the text without a suspicion of heaviness to a triumphant conclusion. The superb stage settings, oriental pictures of peculiar richness and solid construction, were not the least satisfactory qualities of last night's elaborate pro-

The deviations from the original German are few, though radical. No hint was conveyed in the paraphrase that Mary's ove and conversion might have aroused the carnal jealousy of Judas. In the brilliant novel "Mary Magdalen," by Edgar Saltus, it is that motive and not the thirty pieces of silver that prompts the betrayal of the Master. Heyse makes Judas a patriot who, disappointed in the political outcome of the Messiah's mission resolves on giving him up to Caiphas. At the end of Act III. Judas, taunted by the nephew of Pontius Pilate, goes to the house of the High Priest and knocks at his door. It is a quiet though effective climax. Upon the ominous exclamation of the priest -Judast the curtain falls.

The play is a moving poetic spectacle. shows us the harlot in her palace at Jerusalem. There is no attempt to attenuate her profession. Roisterers break into her apartment in approved fashion, and a young Roman officer comes to her But he, too, begs for the usual reward. He loves the beautiful sinner, who is really the original Woman With a Past. She on her side loves the gloomy Judas, who dominates the action of the piece throughout. Then sounds what in "Parsifal" is called the Redeemer motive. Jesus is described by Judas, and Mary whose soul is being swallowed up in the sands of a dissolute, unhappy life, be-comes strangely interested in the recital of the marvels attributed to the young

Nazarene.

Act II. is an interior in the abode of Flavius. This scene gives an opportunity for the introduction of music, dancing and gorgeous paraphernalia of the East. Mary visits the patrician and their conversation is interrupted by the entrance of Caiphas. In the German he commends to the woman the example of Judith and Holophernes—the latter heing typified in his eyes by the latter being typified in his eyes by the dangerous demagogue, the Christ, who would attack the sacred traditions of holy law. Naturally, this is omitted.

Mary is asked to tempt the Roman, but she will not and ratire to the garden in the hone.

strued promises of Christ that turns him to villainy. The motive is strong; it is not so human as a love interest. For reasons obvious to all this interest would be a dangerous one to develop. So the political fan tite abandons his Master to the Sanhedrim.

Act IV. is strong in the emotional sense. Mary's bitter pilgrimage up the stony slopes of salvation continues. Her anguish is great when she learns of Christ's betrayal. Flavius, to tempt her, promises his release at Pilate's hands if she accepts. She refuses with horror and dismisses him. She has seen heaven mirrored in the eves of the Son of Man. Judas enters and insists on flight. If she denies him he will be there in the morning to kill her. She swears that she will keep the tryst. Death no longer menaces, but wooes her. Judas disappears, and at the close comes a fateful knocking without. Again she denies Flarius entrance to her affections, and the scene ends on an exalted mystic note. For this sinner, who loved so much, redemption can only come from within.

The last act is short and swift. It denicts with potent realism all rocky ravine lear Jerusalem. A terrific storm rages. Judas, filled with remorse because of the awful tragedy he has unloosed upon the world, rushes by to hang himself. The story of the Crucifixion is narrated by eyewitnesses and Mcry, frenzied with sorrow, sees the light which never was on sea or land. Christ will rise again—a ray of moonlight breaks through the clouds. It is a symbol of the R surrection!

In this act the 1-sychology is complex. Mary would have gore to her death at the bands of Judas if she had not been informed of his suicide. After the horror of the Crucifixion she greedily welcomed annihilation. She is distraught, but turns at last to the crucis from the refusion has begun to weary of her life like Anatole France's Thais. She thinks rather than feels, and it may be well imagined that Mrs. Fiske did not fail clearly to indicate the more sombre and cereival dides of the woman's natural key she maintained throughout

deserved the many curtain calls she re-ceived. After act IV, there was a demon-stration which might have ended in a speech. For her refusal she should be thanked. It would have been slightly out of per-

natural art all its adroit mechanism. She deserved the many curtain calls she released. After act IV, there was a demonstration which might have ended in a speech. For her refusal she should be thanked. It would have been slightly out of perspective.

The supporting company is very strong. Mr. Tyrone Power as Judas and Mr. Henry Woodruff as Flavius about shared honors. Heyse has painted the part of the traitor in the cruellest colors and Mr. Power acted the character to its full capacity—to use a theatrical phrase. He was powerful without suggesting melodrama—it could easily have been made melodramatio—and his

"MARY OF MAGDALA" PLAYED

MRS. FISKE PRESENTS HER NEWEST DRAMA HERE.

A Moving Poetle Spectacle, in Which the Superb Stage Setting is Not the Least Satisfactory Feature—A Great Opportunity and a Great Actress in it.

"Mary of Magdala." by Paul Heyse, was produced in this city at the Manhattan Theatre last night. Mrs. Fiske and her company appeared in this historical and

The minor characters were adequately filled, the stage mobs well drilled. The storm scene elicited cheers. It was one of the most terrifying mimic thunderstorms New York has ever seen. It is worthy of Bayreuth.

of Bayreuth.

The music was also a feature. Mr. Charles Puerner conducted the prelude to "Parsifal" and its music was used for incidental effects. As Wagner modelled his Kundry in "Parsifal," after the Magdalen, his music in this drama was not amiss. It was a thumbnail performance, however, that we heard—of course. A few hitches on the stage did not mar the brilliant success of "Mary of Magdala." Twenty years ago such a play would not have been possible in America. Other days, other ways!

HURRAH FOR ANNIE YEAMANS. Theatre Folk Give Her a Birthday Party to Be Remembered.

Mrs. Apple Yeamans celebrated vesterday her sixty-seventh birthday and her fifty seventh year on the stage. Sam Shubert and Nixon & Zimmerman and all the members of the "Chinese Honeymoon" company at the Casino Theatre gave the actress at the matinée performance one of the best benefits ever given in this city. The entire box office receipts were given to her; everybody gave his services ree and between the first and second acts the eight bridesmaids of the show went down among the audience and sold flowers Besides this, almost all the actors in town

bought seats for the performance. At the end of the show Thomas Q. Sea. rooke made a little speech from the stage in behalf of the actress and Mrs. Yeamans made a short response. For the occasion, Mr. Seabrooke made up some new stanzas for his "Mr. Dooley" sor g, one of which is

She says her age is 67.
Don't believe a word:
She is an irish nightingale.
And of course she is a bird.

She's growing younger every day, Instead of growing old. Her hair has turned to silver. But her heart has turned to gold.

Mrs. Yeamans received more than 300 presents. The largest was a whopping big cake, with sixty-seven candles on it, which was given to her by two of the chorus girls

Amelia Stone gave a dinner to Mrs.

Yeamans and a host of her friends at her
apartments last night.

STILL MORE OPERA SINGERS.

Mme. Kirkhy Lunn Arrives Schumann Heink Due To-day -- Fritzi Scheff Sails. Mme. Kirkby Lunn, the English contraito who comes to join the Maurice Grau Opera Company, arrived in this city yester-day with the Friederich der Grosse. She

has never sung here before. She came into notice first in the last season at Covent Garden, where she sang the contralto rôles in the Wagnerian répertoire. Till then she had sung only in concert. Miss

Till then she had sung only in concert. Miss Lunn will make her first appearance at the Metropolitan in either "Lohengrin" or "Tristan und Isolde." She will also sing in oratorio and concert under the management of Henry Wolfsohn.

Other members of the company who arrived on the Friederich der Grosse were Adolph Mühlmann, the basso, and MM. Morgenstein and Müller, the accompanists. Mme. Schumann-Heink is a paisenger on the Graf Waldersee, which is due to-day. Fritzi Scheff cabled Mr. Grau yesterday that she had recovered sufficiently from her

who would attack the sacred traditions of holy law. Naturally, this is omitted. Mary is asked to tempt the Roman, but she will not and retires to the garden in the hope of seeing Jesus, who is at the adjoining house of Simon.

She is pursued by his infuriated disciples. Simon defends her from stoning, in the words of Jesus: "Let him that is without sin cast the first stone." The mob vanishes, Mary, her soul rapt by the vision of her Gcd, shudders at her sins.

A public square in Jerusalem, a very well-managed, animated scene, full of color and characteristic life, is the setting of Act III. There is excellent contrast in the groups, the Roman soldiery, merchants, water carriers, priests and pedlers lending an air of briskness to the languorous and rather suitry movements of the story. Mary is now on the high road to repentance and her reflection of the love of Judas might have been employed as a pivot for his revenge. But this is not the case.

It is the hopelessness of the misconstrued promises of Christ that turns him to villainy. The motive is strong; it is not so human as a love interest. For reasons obvious to all this interest would be a mangerous one to develop. So the political fan atte abandons his Master to the San-

in the lists of those present at the dinners or dances of the self-elected "leaders of society." A string of names of patronesses, some of them leaders and some of them followers, in this same "smart" set was printed on the house bill. That they had done their part was evident in the presence of many well-groomed women.

The deplorable element of the concert was the publication of this list. It is a great pity that, if these women have as much influence upon the world at large as they think they have, they do not lend it to helping forward worthy things in art. The frequency with which they appear as the supporters of insanity, littleness, and even humbuggery, arouses something more than a suspicion that genuine talent and true art are above their notice.

The compositions heard yesterday were a ballade for piano, a romanza for violin and piano, a "Valse Noble" for piano, four songs with English texts and five with German words by Heine grouped under the title, "Lyrisches Intermezzo." It would be idle to discuss these compositions seriously. It may be said that Mr. Engel neither soars nor dives. He simply flutters helplessly along the surface of things. He has no melodic ideas and harmonic schemes are entirely beyond his ken.

His songs were lyric milk for babes, except those set to Heine's words, which were so unnelodious as to suggest vinegar rather than the lacteal fluid. Of the art of writing for the voice Mr. Engel is cheerfully innocent. The performers who undertook to interpret his productions, however, should have done their work conscientiously. Neither Paolo Gallico, the pianist, nor Leopold Lichtenberg, the violinist, was at home in the music. Lillian Pray, the singer, struggled bravely, but, as she was heard alone, she succeeded only in revealing her deficiencies more clearly than she did on Sunday night at the Metropolitan.

NEARLY SMOTHERED BY HIS HAT Martin Harvey, the English Actor, Has a

Narrow Escape With a Borrowed Tile. Martin Harvey, the English actor who appearing in "A Cigarette Maker's Romance," at the Herald Square, was eclipsed last night by one of the show "properties At the beginning of the performance, Mr. Harvey discovered that a rare old silk hat which he uses in the second act had disappeared.

The only other hat in the city that could replace it was that of his own manager, Marcus Mayer. That hat has been described in TRE SUN before. Mr. Mayer wears a very large size of hat and Mr

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THE CONCERTS OF ONE DAY.

HERMAN HANS WETZLER AS A CONDUCTOR.

His Exposition of Beethoven's Fifth Symphony The Letter of the Text Gabrilowitsch and Miss Ruegger Play.

Herman Hans Wetzler gave the first of his series of orchestral concerts at Carnegie Hall last night. He was honored by the presence of a large audience, which manifested a most friendly disposition. It was an audience of greater size and more prosperious appearance than is commonly seen at orchestral concerts conducted by musicians who have not already earned fame as wielders of the baton. There are well-defined rumors that Mr. Wetzler is in favor with some of those who look forward to the foundation of a permanent orchestra in this city, and his series of concerts this season may possibly be intended to demonstrate his fitness for the directorship of such

an institution. With the possibilities contained in the future we have fortunately no immediate concern. The present is sufficiently fruitful. Mr. Wetzler deserves commendation for his earnest endeavor to make his concert one of artistic dignity and substantial worth. He provided a large orchestra, arranged on a basis of sixteen first violins, and two of the most interesting solo performers now before this public. The music was all of a high order, and two numbers were chosen from the loftiest class of or chestral and piano compositions.

The young conductor elected to challenge comment from the sceptical and to invite the admiration of the friendly by presenting as his first number the C minor symphony of Beethoven. No more familiar music could have been selected. This is no longer a subject for speculation, and it was therefore open to all the auditors t centre their entire attention upon Mr Wetzler's reading.

It was not shown that he had any revolutionary ideas in regard to the composition. Indeed it would perhaps be quite within the Indeed it would perhaps be duite within the bounds of moderation to say that what he offered for consideration was rather a performance than a reading. Nothing new in the emotional content of the symphony was disclosed, nor was it evident that Mr. Wetzler approached its interpretation from an original point of view. But it was plainly shown in almost every measure that he had carefully rehearsed his men.

measure that he had carefully rehearsed his men.

Insistence upon the letter of the score was everywhere apparent. Every note was given its exact value; every rest was accurately counted; every mark of expression was scrupulously obeyed. The result was the most delightful clearness in the phrasing and the most complete and satisfying revelation of the written text. Furthermore Mr. Wetzler had paid especial attention to the inner voices, and many significant and melodious bits, often passed over, were brought out.

In the matter of tempi the conductor had ideas of his own. He took the andante particularly slowly and like wise the scherzo. In neither movement was the departure from established custom productive of good restablished custom productive o

In neither movement was the departure from established custom productive of good results. The increase of the tempo in the working out of the first movement, on the other hand, was distired by good. The hurrying of the coda in the last movement was overdone. All the changes seemed to be purely technica; as parts of a novel plan in the interpretation of the work they did not make themselves clear. In short the conductor seemed to have spent his study on details.

The orchestral numbers were the prelude

on details.

The orchestral numbers were the prelude and finale of "Tristan und Isolde" and the overture to "Die Meistersinger.". Ossip Gabrilowitsch, the young Russian pianist, played with the orchestra Beethoven's G major concerto, and Elsa Ruegger, 'cellist, played Rubinstein's second concerto. Mr. Gabrilowitsch played excellently, though he made much less of the second movement than can be made of it and quite ran away with the tempo of the rondo. He used unfamiliar cadenas, and the less heard of the one inserted in the first movement the better. It may be by a great writer, but it is inappropriate in style. Miss Ruegger is a deservedly popular artist, and it would have been better if she had been heard at an earlier hour. The concert was altogether too long.

First of the Season's Debutantes.

Miss Elizabeth Marie Hurry is the first of the season's débutantes to be presented. Mrs. Randolph Hurry of 246 Lexington avenue gave a coming-out tea for her yesterday afternoon. Miss Eleanor Scott, Miss Marguerite Scott and Miss Edith Bates were of the receiving party.

The Prince of Pless Sails for Home. Prince Hans Heinrich of Pless sailed vesterday for Germany aboard the Hamburg-American liner Deutschland. He said

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A LECTURE ON CHRISTIAN SCIENCE will be delivered on Thursday evening, at 8 o'clock, at First Church of Christ, Scientist, 143 West 48th st., by the Hon. Wm. G. Ewing, C. S. B.

All are welcome.